

From the Tucson Murders to the Virtual Murder of Jared Loughner's Generation

by Tony Papert

"It was like he was playing a scene from a movie in his own mind."

—Loughner's former math instructor Ben McGahee

Jan. 14—As a psychosis tightened its grip on his mind from the time of his last years in high school, it impelled alleged shooter Jared Loughner ever more strongly into its own chosen, eerie varieties of entertainments. Absorbed as he was into the spooky cult of "lucid dreaming" or "conscious dreaming," Loughner spent hours revisiting that cult's 2001 movie "Waking Life," where reality and dreaming continually change places across undefinable boundaries,—so that the protagonist's several violent deaths, including his fiery suicide, are still followed, apparently, by his continued adventures on Earth,—until finally he simply drifts off into space.

As a paranoid schizophrenia shut down the human potentialities which young Loughner had shown earlier, it forced him to immerse himself in the future world of the film "A Scanner Darkly" (2006), directed in a similar psychosis-inducing manner by the same team of Richard Linklater and Robert Sabiston which had made "Waking Life." "A Scanner Darkly" looks out from the mind of an undercover narcotics cop, "Fred," while he is progressively overcome by induced schizophrenia brought on by the super-addictive drug "substance D." The apparently real world around "Fred," is the same all-powerful police- and surveillance-state familiar from Loughner's chat-room postings, but yet also simultaneously, a real world in which Loughner/"Fred's" (male) antagonist can suddenly transform himself body-and-soul into "Fred's" girlfriend.

"A Scanner Darkly" was based on a novel of the same name by Loughner's favorite author, the prolific

science-fiction hack-writer Philip K. Dick (1928-82). Dick himself was a long-time heavy drug- and alcohol-abuser who sometimes claimed that he had been diagnosed as a schizophrenic in high school, and that he was using psychoactive drugs to control his schizophrenia. The author of at least 55 novels, which he typed at 120 words per minute, Dick said that, until 1970, he had written all of them under the influence of amphetamines. During his short lifetime, Dick was only a pulp writer (referring to the poor-quality paper on which "science affliction" magazines were printed). As one expects in science fiction, his characters were nothing but cardboard cutouts, his plots totally schematic. But, at the same time, his own addled brain tended to eddy around exactly the same concerns as Loughner's today.

For instance: Is the reality we think we see truly real, or is it only an illusion, cunningly counterfeited by malevolent forces? Is there any difference between an "intelligent" computer and a human mind? If so, what is it? Can the two be somehow melded together? More generally: Is the paranoid worldview the true one? Are we being continually surveilled? Can our minds be "read" by others? Can they be controlled by others, and, if so, how?

Another of Loughner's addictions was the witchcraft-drenched, incomprehensible 2003 cult movie "Donnie Darko," whose director's vision for it was as J.D. Salinger's *The Catcher in the Rye*,—as written by Philip K. Dick. "Destruction is a form of creation," proclaims the adolescent title character. Darko is seeing a psychiatrist and taking medications, but he is apparently developing full-fledged schizophrenia nonetheless, on a similar schedule to that of Loughner later. A critic mooted the obvious psychological explanation for the fantastic plot when he wrote, "One trait of the budding schizophrenic is the creation of coherent, if unlikely, narratives tying

together the hallucinations and paranoia often manifested as part of the illness.”

The Loughner Generation

So much for Loughner, but what of his contemporaries? The youths coming of age during the 2001-11 era of George W. Bush and Barack Obama have never seen a working economy, nor have their parents. (In general, even their grandparents had never seen a working economy as adults.) They were reared, or not reared, by parents who were generally absent, and due to long commutes to work, frequently by both parents, due to patterns of suburban sprawl and absence of mass transit. They have never seen a working, Constitutional U.S. Presidency, while of the age to understand it.

Culturally, they subsist on the wreckage left behind by the 1950-65 reign of existentialism enforced by the Congress of Cultural Freedom,¹ a cultural wreckage further dynamited since then by the “post-modernist” and “post-post modernist” fads. Leaving aside whatever compassion may have been shown them by teachers as custodians or sometimes surrogate parents, their schooling has been a meaningless joke,

In short, not just Jared Loughner, but his generation, has been abandoned as human waste material, and virtually all of them are completely incapable of any real work, learning, or accomplishment under their present circumstances; we must do what Franklin Roosevelt did during a far less serious crisis, and totally change their circumstances, to even begin to rehabilitate them.

The ‘Matrix’ Project

The pattern of this dead-end paranoid-schizoid youth culture of the past decade was already set by the 1999 movie “Matrix,” a thoroughly evil concoction which devoted itself to the theme that reality is not real, but a creation of evil demons, as René Descartes had written. The eccentric Wachowski brothers (Laurence and Andrew) inspired this project with the utmost of criminal cynicism, in using the argument that the reality seen by the majority is a deliberate delusion, that in order to launch, not a film, but a pre-planned unending series of movie sequels, comic books, anime, and especially, advertising royalties,—that is to say, to launch

1. See “The Sexual Congress for Cultural Fascism” (June 2004), LaRouchePAC pamphlet (<http://www.larouchepac.com/node/15209>) and “The Noösphere vs. the Blogosphere: Is the Devil in Your Laptop?” (November 2007) LaRouchePAC pamphlet (<http://www.larouchepac.com/node/9497>).

deliberate mass delusion.

In producing it, they enlisted not just the Philip K. Dick tradition of “science affliction,” but the Hong Kong martial-arts film tradition, and the worst of the Japanese “comics” and cyber-porno anime,—these, like video games, ingenious Japanese artifacts which appear to do little harm when consumed domestically in Japan, but produce psychotic tendencies and worse when exported.

And, as for the long-dead Philip K. Dick himself, far from being condemned to the oblivion which both the quality of his writing and the acid-content of its paper should have insured for him, he may be the poet laureate of the age of Bush-Obama, just as the Austrian School economist and follower of Friedrich Nietzsche, Joseph Schumpeter, has been hailed as the greatest economist of the 21st Century, for his fascist dogma of “creative destruction.” Dick has been re-invented as a literary classic, and, in some quarters, even as a saint, thanks to some psychotic episodes he suffered in 1976. His entire mammoth *oeuvre* is being reprinted, and Library of America has even re-issued parts of it in three volumes, in its series which began a quarter-century ago with Herman Melville, Harriet Beecher Stowe, Nathaniel Hawthorne, and Walt Whitman. “Through a Scanner Darkly” is just one of nine movies which have been made from his work, with two more in the oven.

These are the reasons that countless young people, aged about 15-22, responded to the news from Tucson by admitting, “That could have been me. I could have done that.”

As part of his unified “State of the Union” message, Lyndon LaRouche is pointing to the destruction of Loughner’s entire generation of youth, and posing what must quickly be done to redeem them: As Franklin Roosevelt did for the milder problems of the destroyed youth of his day: remove them completely from their present surroundings, and bring them into CCC camps or the equivalent, located at the sites of the great development projects of NAWAPA, where they can contribute to an upgrading of this nation and the world of which they can be proud, while upgrading their own skills through on-the-job training and simultaneous classes in real science and humanities. Absent such a radical return to American System policies, Loughner’s killing spree in Tucson is a harbinger of many more such acts of violent psychosis. It is a marker of a plunge into a New Dark Age of mass death and mass psychosis, like the European Dark Age of the 14th Century.